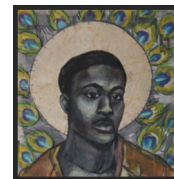
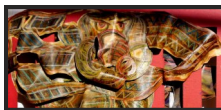
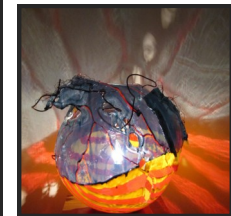
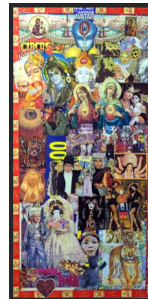
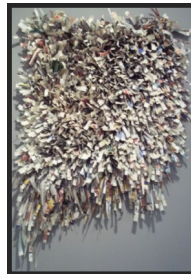
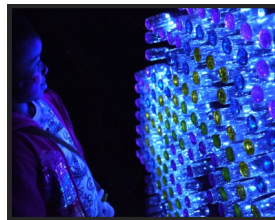
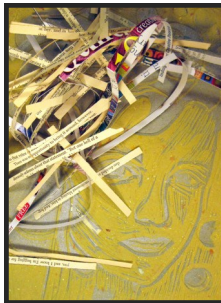
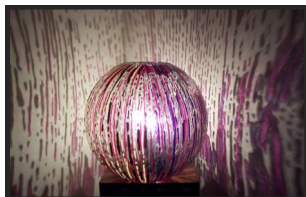


The Department of Public Works Bureau of Solid Waste

Presents:



A WASTE OF MATERIALS
A WEALTH OF
ART



Exhibition Dates

Exhibit Run: March 23—May 18, 2013, Fridays and Saturdays 1 pm—6 pm (Closed March 29 & March 30)

Closing Reception: May 18, 2013, 5 pm—7pm

About Salvage

The Salvage Art Exhibition was conceived to showcase art created from recycled materials and bring attention to the state-mandated 35% required recycling rate. We were confident that many artists would find beauty and create art from curbside recycling materials, and we are delighted by the complexity, beauty, and depth of the submitted pieces. By creating an exhibition showing City residents these visual interpretations of curbside recyclable materials, our hope was to encourage the topic of recycling as the gateway to increasing Baltimore City's recycling rate.



Judge Panel

Jeffrey Kent

Artist, Owner of Sub-Basement Gallery

Dale Thompson

Department of Public Works, Assistant Chief of Environmental Services

Siddhartha Sen, Ph.d

Department chair of the Master of City & Regional Planning Program at Morgan State University

Salvage Project Manager

Rae Wallace

Recycling Program Associate

Curator

Matthew Spalding

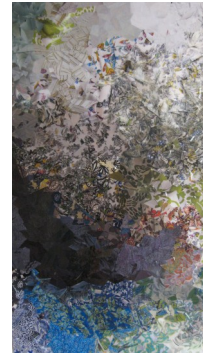
Email: mspalding@mica.edu

Matthew Spalding is a curator currently completing the final semester of his MFA in Curatorial Practice at the Maryland Institute College of the Arts. He has long been interested in developing creative connections between art and communities. Over the years he has been the recipient of multiple awards and grants, worked with museums and cultural institutions, and has spoken at many symposiums and panels. He is deeply interested in Urban planning and addressing societal inequalities by presenting art and information in inspiring and unconventional forms.

About our Artists

Katie Chen

Katie Chen has an eye for composition and is enamored with vivid, glossy colors, and with a grandfather who made a living as an oil painter and sculptor. Katie has always had easy access to the vast amount of knowledge that her grandfather has, however, by watching him through the years, she gained a clear perspective of the negative attributes of the medium as well as the incredibly positive ones. Harsh solvents, toxic elements in the paint, and a need to use a large amount of new resources to build perfect canvasses, propelled Katie away from the family medium. Like many others in her generation, she had a drive to become more environmentally-conscious and responsible in all of her life-decisions, especially her artistic ones.



Anthropologie Series: Part I

Donald Edwards



Half Moon

Donald Edwards is an artist, collector/hoarder living in Baltimore. He grew up in the artist colony of Provincetown Massachusetts and received his BFA from the Massachusetts College of Art in 1993. Donald's work has been exhibited in several venues in Provincetown and in Baltimore. He is represented by Jordan Faye Contemporary in Baltimore, and he is a visiting artist at T.R. Kaltrieder's studio/gallery in York PA. Donald's work is a process of collecting material from thrift stores, yard sales, and dumpsters, and of saving things from work and home that would have otherwise gone to the landfill. His work has evolved from making spheres to figures, animals, wall hanging pieces, and installations made from twine, yarn, and wire.

Laure Drogoul

Laure Drogoul is an interdisciplinary artist, olfactory spelunker and cobbler of situations who lives in Baltimore, Maryland. Her artworks are a combination of video, sculpture and performance that invite audience participation. Laure Drogoul directs The 14Karat Cabaret, a performance program of Maryland Art Place in Baltimore that she founded in 1989 and she is a co-organizer and curator of the Transmodern Festival, which is a display of provocative works by cultural experimenters from Baltimore and beyond.

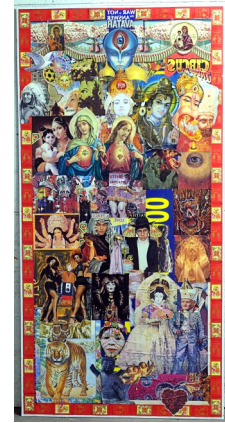


Eastern Lights

Brian Baker

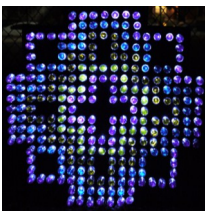
Brian Baker is a Baltimore artist, primarily a painter of large scale, figurative and visionary imagery who also works in mixed media, montage and assemblage. Some of Brian's work is theatrical and involves costume and body painting.

The piece AVATAR is almost completely made with collage material, salvaged from discarded sources including books, religious posters, wallpapers, and pop music



Avatar

Emily C-D



Bright Lights

Emily C-D transforms forgotten objects and spaces in order to highlight and celebrate life's complexity, finding pattern, rhythm, and beauty within the chaos of our reality.

Emily views everything as a puzzle and is interested in harmonizing seemingly incongruous elements in order to emphasize the actual interconnectedness of everything in our globalized time. Discarded materials are especially fascinating to her because they are a mirror of our environment. Repurposing found objects that are so laden with history and previous associations adds an element of surprise, discovery, and humor to her work. The reorganization of the pieces provides the spectator a meditation on our culture of consumption and suggests a better utilization of resources, be they human, natural or manufactured.

Heather Joi

Heather Joi is a self-taught trans-disciplinary artist. As a dancer, Heather feels fluidity of movement; as a musician her perception shifts to witness the frequencies of life between the stillness of inspired moments; and as a poet she explores private truths through the limits and possibilities of shared verbal symbols. Heather receives inspiration through Nature and divinity.

Heather's materials are created with recycled materials: latex and acrylic house paint, discarded Korean apocalyptic and common prayer books, air mail paper, and mounted on cabinet board and found rusted washers.



Mantis Angel

Fatty Lump

Fatty Lump is a founding member of Idiot Savant Artist Collective (“Your one-stop shop for all your neo-absurdist conceptual installation art needs!”). In recent months, Fatty has been combining his love of beer with a need for attractive light fixtures. Fatty lives in Hampden with his seven cats (Blackie, Jasmine, Nibbles, Bruce, Nemo, Elvis, and Bob, Jr.) and refers to himself exclusively in the third person.



Lump Chandelier

Erika Kim Milenkovic



Yesterday's News

Erika Kim Milenkovic's current work focuses on how things--and life--are built by the accumulation of moments. Through her labor-intensive pieces, Milenkovic examines our place in the world today where much is mass-produced and easily discarded. Her work, which uses basic hand-making techniques and a variety of materials, including found paper and cardboard, reconnects the modern individual to the creative processes and resourcefulness of our human ancestors and other living things. Her work covers much territory, exploring the resourcefulness, innovation, and simplicity of the human and natural world.

Jenn Figg & Matt McCormack

Community Beacons leverage the potentials of music, analog technology, and human-generated power to visualize sonic vibrations. These sensitive kinetic light instruments merge technology with the material of light and sound, adding the dimension of light to the ancient tradition of drumming. The instruments are user-powered, and when they are played - banged, hit and tapped - the vibrations from the drumheads are converted to electricity by an internal speaker transducer. The generated energy powers ultra-bright LEDs, which light up with every hit. Percussionists play with complex energy relationships through the instrument's simple mechanics.



Community Beacons

Professional percussionists performed on the instruments for the Salvage Exhibition opening night.

Patrick M. Craig

Patrick Craig recently embraced salvaged objects for use in sculptural forms as an additional creative outlet. Primarily, these are cast-off plastics along with other salvaged materials. The works submitted for consideration focus on dismantled, abandoned toys and other discarded plastics distorted with heat, and then reassembled as either wall oriented or free standing sculptures. These pieces retain subtle remnants of their former life while generating new connotations and references. The color and form still vaguely reference a pop reality although reconstructed, warped and altered, often with irony or social commentary. This is a new direction and is one of several engagements in the life of his studio.



Flamenco



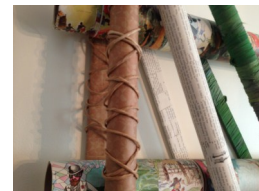
Let There Be Light

Shahrzad Taavoni

Shahrzad Taavoni is passionate about incorporating vibrant colors, recycled material, light, and music into her interactive light orbs and sculptures that have largely been inspired by her healing work as an acupuncturist, philosopher, nature lover and spiritual seeker. All of her art is made from lightweight shatter-resistant plexiglass from recycled gumball machine domes that were originally part of working candy machines. She uses her own voice and poetry pre-recorded with background music as a part of some of her installations. Her goal is to capture the fundamental essence of beauty: the life force that permeates nature and runs through its veins. Her aim to capture the visual and spiritual intelligence of nature and abstractly portray it in her art. She uses very bold and vibrant colors to invoke joy, passion and a strong sense of living presence.

Diana Spencer

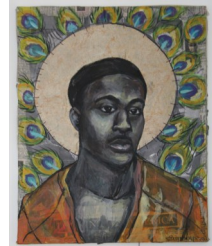
Diana Spencer's work involves taking large cardboard tubes (which are being discarded from a printing company, a store specializing in upholstery fabric, and sometimes her office) and wrapping them with yarn, fibers, paper, or other materials to create wall hangings of delight and intrigue. In the process of mixing and matching, by creating pattern and mood with various scraps, Diana references the traditional process of quilting. She is inspired by the form of the cardboard tubes, the softness of their curves contrasted with their rigidity and strength, and by the depth and texture created by juxtaposing dimensions and materials. By taking simple, utilitarian items and exploring their beauty and possibilities, Diana feels that she is doing something innately human -- taking what she has and trying to make it better and more meaningful.



Wider Than the Sky

Stephen Towns

Stephen Towns' artwork is a reflection of his experience as a black man in America. Each one is a journey of making peace with the issues that plague African-American culture--issues such as loss of ancestral roots, slavery, class, education, skin tone and religion. The portraits he creates are not only glimpses of the sitters, they are also a reflection of himself and mirror his struggle to attain a sense of self-esteem, self-knowledge and spirituality beyond the Christian values that are idealized in African-American culture. In his paintings, he hopes to create an opportunity for the viewer to channel a peaceful part of themselves through the work.



Prison Industrial Complex



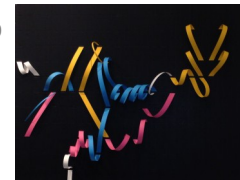
Shadows Disguised

Suzanne Coley

For Suzanne Coley, every image she creates begins with a real story, whether it is her own or one that she has read in the newspaper. Like life, a person's story is composed of many chapters, with many tales that are good, bad, ugly, beautiful, inspirational, and shameful. These stories are invariably multidimensional, and multiple artistic mediums and techniques are necessary. This complexity of life is what she seeks to highlight as an artist.

Sylvia Park

Sylvia Park's art explores our relationships and how we navigate living on a moment to moment basis. After more than 15 years of wanting to do art, but always believing there was never enough time to do it, this year marks her return to making art since her college days. The lines between her professional, personal and spiritual lives are becoming softer as she continues to explore of what it means to be human in this world today. Sylvia's belief is that Art is personal, vulnerable, compassionate, adventurous and public, all at the same time. Creating art is making a statement, whether the world likes it or not, and Sylvia hopes to make art which others can resonate with.



Fitting In

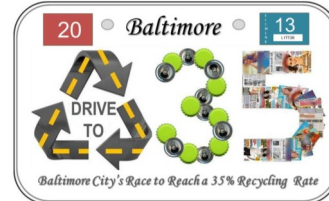
Winston Harris



Animal Cracker Stallion

Winston Harris' work represents what he believes to be a conceptual breakthrough stemming from reading books related to historic and contemporary artists. Through their inspiration, he will continue to develop artwork of substance. The method used to recreate these images involved recycling water damaged monotypes, monoprints and discarded materials such as cardboard, paints, oil pastels and other items. Winston established progressive modification in his artwork then applied different elements to display a transition such as introducing two disciplines into one format, transforming two-dimensional prints into three-dimensional forms, combining different mediums and reinventing the image by recycling past artwork into a new identity.

About The Drive to 35: Baltimore's Race to Reach a 35% Recycling Rate



Recycling is not a new topic. Everyone knows recycling diverts waste materials destined for our landfills. Ultimately, recycling extends the life of the landfill and allows for qualifying materials to be turned into new products. Aside from voluntary participation in recycling, the issue has become more pressing. The state of Maryland has mandated that all jurisdictions reach a 35% recycling rate by 2013. On the basis of the 2011 state recycling MRA report, Baltimore would need to recycle an additional 172,226 tons of waste in order to meet the mandate. That's the weight of approximately 86,000 cars!

According to the EPA, Americans generate an average of 4.43 pounds of waste per person per day and recycle about 1.51 pounds of it. That's approximately 550 pounds per person per year. Baltimore residents that DO recycle do it well, recycling an average of 663 pounds per year.

However, we need more of Baltimore's residents and businesses to recycle. In the neighborhoods with the highest percentage of participants, about 50% of residents recycle. In neighborhoods with lower participation rates, the percentage drops as low as 20%.

Residents needn't have a special bin to recycle – items can be placed in boxes, paper bags, or cans (just mark them “recycling” so that the crew knows to leave it.) Please don't use plastic bags as they tangle in the machines and create sorting-line stoppages in order to untangle the bags. All residents and businesses are eligible to receive recycling pickups for no charge. Contact the Baltimore City Office of Recycling at

410-396-4511 or call 311 for more information.

Thank you for attending Salvage: A Waste of Materials, a Wealth of Art. Join us in the Drive to 35: Baltimore's Race to Reach a 35% Recycling Rate. Please make a pledge to recycle more, to encourage your neighbors and even your workplace to recycle! Together, we can reach the 35% recycling rate and make Baltimore City a cleaner, better place for everyone.



STEPHANIE
RAWLINGS-BLAKE
MAYOR



DEPARTMENT OF PUBLIC WORKS
ALFRED H. FOXX
DIRECTOR



VALENTINA I. UKWUOMA
BUREAU OF SOLID WASTE
BUREAU HEAD



Bureau of Solid Waste Office of Recycling
Robert H. Murrow
Recycling Program Coordinator

200 Holliday St. Ste. 1001
Baltimore, MD 21202
Phone: 410-396-4511